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events at home to console them in their exile. "Lead, Kindly Light" is an effective study of youthful feminine beauty at bust length, the sweet and serious face being replete with religious expressiveness. It has been forcibly mezzotinted by Gertrude Dale from the original picture by A. E. Emslie. Two companion figures, etched by Armand Mathey, after Toudauze, show respectively a coquettish lady of the court in the costume of the time of Louis XVI, enjoying her morning walk beside the fountain at Versailles, and another playing at amateur gardening in the miniature wilderness of the Little Trianon. Another plate by Mathey, after Eleanor E. Manley, is called "The Young Troubadour." Perched on the window ledge of an Elizabethan palace, a little patrician, richly attired, twangs the mandolin, while his childish sweetheart listens, standing at his feet. "The Engagement King" is the title of a photogravure after Francis Day, a colonial garden, in which one girl displays the magic circlet to her friend whom she is visiting. Two good artist-etchings are "Under the Moonbeams," by B. Lander, and "Wautuppa Pond," by W. C. Bauer, each a distinctive bit of American landscape; and there are some decorative reproductions in photogravure of bold and spirited charcoal drawings of female figures by N. Sarony.

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There is always a wealth of novelties to be found at Mr. Keppel's at this season. One of the most interesting just now, both intrinsically and on account of the etcher, is the reproduction of Munkacz's portrait of Liszt made by Kippl Ronaé. The etcher is a young Hungarian painter of such marked originality and ability that an exhibition of his paintings at the Austrian Embassy in Paris recently created a decided sensation. He has made a rich and colorful plate of his great compatriot's painting, which represents Liszt in his latest years, seated at the piano, with one hand on his knee and the other fondling the keys. A fine historical plate is by Alassonière, after the Vanduyck in the Louvre collection, showing the little princess, Marie Henriette, daughter of Charles I, and her betrothed, the boy prince, William II of Orange. The fresh and unconventional beauty of the children in contrast with their pompous court dress, is simply delightful. An interesting unpublished plate by Rajon, after Chalmers, is called "An English Beauty;" and there is a magnificent large plate by Bracquemond, after his drawing from life now in the Luxembourg, showing Edmond de Goncourt, cigarette in hand, surrounded by the treasures of his study. This plate, while not exactly new, was issued in such limited form, and so rapidly taken up in France, where De Goncourt and Bracquemond are names to conjure by, that it is one of the greatest rarities in the American print market. An etching remarkable for its representation of the color and texture of bronze is Alfred Boilot's copy of the charming statuette by Barrias, showing the boy Mozart tuning his violin. "Letitia" is a quaint and beautiful copy, in the Bartalozzi style, by E. Stodart, of a graceful female half length by Cosway, and the latest painter-etchings of Norbert Goeneutte announce the advent of a new and potent figure in this field of the art. Apropos of painter-etchings Mr. Keppel issues, in an edition strictly limited to 100 copies, one which will delight the souls of all admirers of F. S. Church. It shows us one of his girls, who always remind one of Greek maidens with the Athenian severity discarded, seated, in light communion with an exceedingly serious-looking flamingo, whose gravity seems to rebuke the levity with which his mistress addresses him. The plate is executed on a soft ground, and has a superb softness and fluency of line. Each impression bears as a remark an original pencil sketch by the artist, which is a little picture in itself.

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Turning from the Keppel Gallery to Wunderlich & Co.'s one encounters another array of novelties. Here are two magnificent mezzotints by Frank Short, after George Frederick Watts, one giving us a fragment of the "Orpheus," and the other the complete composition of "Diana and Endymion." Mr. Short in these plates justifies his title to writing so authoritatively on his art as he has, for they reveal him as a master executant and an artist in feeling. Another fine plate by the same process is a copy of Greuze's Bonaparte, as a Lieutenant of Artillery, by Frank Sternburger. The treatment of the background and the handling of the textures in this plate are of exceptional interest. No collector of Napoleoniana can afford to miss this sterling print. An etching of unusual spirit and brilliancy by Axel M. Haig has for subject the grand triple portal of Rennes Cathedral, as the hour of mass approaches. The façade of the church is shown up to the lower portion of the towers, with its wealth of sculptures sparkling like jewels in the morning sun. A long file of choristers are entering the church. A nun marshals a squad of charity children across the square. Stray worshippers appear in squads and single figures; but all with steps tending towards the same goal. In none of his plates has this master of architectural etching produced a more resplendent result, and one less encumbered by the architectural portion of his subject. A bit of English rural life that reminds one of George Morland, though it is permeated with a subtle refinement unknown to Morland, even at his best, is "The Ferry Inn," by R. W. Macbeth, and a simply and powerfully rendered architectural study upon an artistic plane is the entrance to the Doge's Palace at Venice, etched by David Law. A color print "Diana," after the manner of Bartalozzi, by Stodart, shows how the revival in the eighteenth century art which commenced with the mezzotint advances. But I shall have a special article upon the subject of color prints, past and present, in the next issue of THE COLLECTOR. A large photogravure, with an abundance of detail in the composition not common of late with the artist, is after "The Kiss," by L. Alma Tadema. The kiss is the salutation of a mother to her little girl, who is about to descend the steps of a garden terrace to where

the soft waves of the Mediterranean invite to the bath; an invitation to which a party of women have already responded, and are now splashing in the water. The composition is so unlike Tadema, as he has fallen into the fashion of showing himself, and yet so like him in the inimitable handling of its various parts, that it is quite a study, apart from its attractiveness as a sunny and cheerful glimpse at the brighter side of a past which exists today only in tradition and art.

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Among a number of new photogravures shown at the Franz Hanfstaengl Gallery, in Twenty-third street, mention may be made of two subjects, after Conrad Kiesel, "Painting" and "Sculpture." Painting is typified by a woman of voluptuous beauty sumptuously attired, who, brush in hand, looks up from her work at the easel. Sculpture is incarnated by a younger beauty, of a severer and more classical type, as befits the nature of her art. "The Guardian Angel" is one of those pure, chaste female heads which Gabriel Max paints so successfully, enshrined in a halo, and treated in delicate conformance with the subject. "The Veil Dance," after F. M. Bredt, is an oriental interior with a dancer performing her seductive and provocative measure to an audience of grave voluptuaries. A Greek temple interior with figures, much in the Tadema style, is "The Consent," by G. Muzzoli, and "The Farewell," by Max Volkart, is a domestic interior, where sweethearts are parting while the ship waits that is to carry one of them to fortune or his doom. One of the most charming plates issued by this house is called "Old Strains." A young girl is seated at a spinet, softly touching the keys, while an old lady drowsily listens to the strains which carry her fading memory back into a happy past. The original of this unaffected and thoroughly pleasing composition is painted by Clara Valther.

A VIOLIN COLLECTION

MR. P. G. ANTON, of St. Louis, is said by *The Republic* of that city to be the possessor of a noteworthy collection of musical instruments. The collection is headed by two Stradivari violins, one of 1718 and the other of 1680. This latter was in its day the property of Lipinsky, who is now forgotten perhaps, but who set himself up as a rival to his contemporary Paganini. Other instruments in Mr. Anton's collection are a Guarnerius, a Nicholas Amati, from the Bunsen family of Hamburg, a Josepho Carlo of 1745, two violins and a cello of Widhalm, about 1730, a violin and cello by Francisco Albanesi of Verona, a cello by Stadlmann of Vienna, and a viol di gamba by Joachim Tielke.

The father of the St. Louis collector was J. D. Anton, director of the opera at Darmstadt, a musical writer of distinction whose work is preserved in several volumes, and a violin virtuoso who followed in the wake of Paganini. On the death of J. D. Anton his son inherited one of the most precious objects in his collection. It is a violin of Granzino make, and came from the cabinet of Ludwig of Bavaria—poet, musician and madman. This royal gift is preserved in the Anton family as an heirloom, and is at present in the keeping of Mrs. Lena Anton Roebblin of New York.

ELIOT'S INDIAN BIBLE

To the Editor of THE COLLECTOR.

SIR: In your last issue there is an article reprinted from the *Evening Sun* which contains an error of some little importance.

In writing of "Eliot's Indian Bible of 1661," the writer says: "It is in the dialect of the Mohegans, whose tongue was spoken by the Indians of New England. The last person who could speak or understand that language died more than a century ago."

That misstatement does an injustice to an accomplished scholar, who is also a well-known librarian and antiquarian of considerable reputation. I refer to Mr. J. Hammond Trumbull, of Hartford, Conn., who reads and understands the language in which the Bible of "Father Eliot" was printed. After all knowledge of that tongue had been lost, Mr. Trumbull revived it, and is now its only living master.

In 1661 Eliot's translation of the New Testament only was published; in 1663 was issued the Old, and in 1685 a complete edition of his translation of both the Old and New Testament appeared.

RUSH C. HAWKINS.

NEW YORK, September 22, 1892.

The finest collection of fans in Europe is possessed by the Baroness James Rothschild; other fine collections are possessed by the Duchesse d'Aumale, ex-Queen Isabella of Spain, the Empress of Russia, and formerly by the ex-Empress Eugenie.

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A new stamp is to be issued in Great Britain of the value of fourpence halfpenny—nine cents—to be available for all postal, telegraph, and revenue purposes. It will be the first stamp issued of this value, and its issuance is called for by the new features of telegraph and parcel-post business.